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THE MUSICAL TIMES, And Singing Class Circular.

NOVEMBER 1st, 1855.

HAYDN'S MASSES.

No. III.

Contributed by E. HOLMES.

(Continued from page 125.)

THIS Mass, the coronation service of an Emperor of Austria, specially composed for that august celebration, is still known as the Imperial Mass, and represents one of the most favorable moods of the genius of Haydn. The movements in general are strongly impressed by his peculiar characteristics; but while the pomp and circumstance of the solemnity, and the joyous sympathy of beholders are suitably displayed in the music, it contains much which does not belong to the superficial or popular:—pieces new in their construction, and imbued with solemn religious feeling, which appeal to the hearer at all times, and remain to this day the most honorable testimony to the genius which produced them. The instrumental parts, beside those of the stringed instruments, are for a flute, oboes, bassoons, two trumpets, one principal trumpet, and drums.

Fifteen bars of a pompous symphony in the old style, in D minor, introduce the *Kyrie*:—

Allegro moderato.

Viol. 1.
Viol. 2.
Flauto.
Oboi.
Fag.
Clarini
in D
Timp.
al 8va.
Viola.
Bassi.

When the chorus begins, this symphony is repeated, omitting the first bar; and the subject in

unison enters at the second

bar, with the iterated notes of the trumpets. A stately effect is produced in the fall of the octave by all the voices in unison. Divided in style, the choral part of the *Kyrie* is sometimes like a dramatic symphony concerted with a bravura soprano solo, sometimes like fugued church music with free accompaniments. The orchestral part is highly brilliant and fanciful. The change from the dominant of D minor to F, introducing the soprano solo, has the fire of Mozart:—

Vio. 1.
Vio. 2.
Viola.
Bassi.

At the conclusion of the soprano solo, a subject previously heard in the minor mode is fugued upon in the major—the figurate passages of the two violins, which alternately accompany, are very brilliant and effective. The basses lead:—

Vio. 1.
Vio. 2.
Viola.
Bass.
Bassi.
Tenor.

Tutti. f.
Ky - ri - e e - lei - son, e - -
son, Ky - ri - e e -

The same phrase afterwards opens in fugue on the dominant of D minor, and lastly on a pedale, bringing the theme to a magnificent climax, with peculiar fire and a luxuriant abundance of ideas. Something like the following, in a different *tempo*, is heard in the *Dies Iræ* of Mozart's *Requiem*:—

Treble.
Alto.
Tenor.
Bass.



Succeeding, there is a bravura soprano solo, which ending in D minor is met by the instruments with the chord of B flat, and produces a fine orchestral cadence. The following two bars repeated:—

Vio. 1.
Vio. 2.
Flauto.
Oboi.
Treble.
Alto.
Tenor.
Bass.

Ky - - ri - e e -



are met at the fourth bar with this energetic phrase of the stringed instruments in unison, the chorus holding on D in unison:—

Treble.
Alto.
Tenor.
Bass.

leison, e - lei - - -

Vio. 1.
Vio. 2.
Viola.
Bassi.

unis. *fz* *fz* *fz* *fz*

In point of invention and design, this *Kyrie* takes the first rank among the works of Haydn.

The *Gloria* commences with a soprano solo of popular melody; much the same in style as induced the celebrated Mr. Hook, of Vauxhall, on hearing the *Creation*, to accuse Haydn of borrowing his ideas. A tune like this, selected to open the *Gloria*:—

Solo. — *Allegro*.

Treble.

Glo - ri - a in ex - cel - sis De - o

the chorus re-echoing the phrase, sometimes at two bars, sometimes at one bar distance, is perhaps unexampled in the Catholic service. Simple as it may be, it however leads to many of those ideas which distinguish good festival music. Haydn clearly liked the following, which he has repeated and improved in the latter part of the song, "Rolling in foaming billows:—"

Vio. 1. — *Allegro*.

Vio. 2.

Bass. Solo. Solo, Tenor.

p Et in ter - ra pax ho -

Viola. *p*

Bassi. *p*

In placing the melody so low, he anticipated a favorite effect of Beethoven. Nor is the method of following up the phrase of the violins, altering the passage at the same time by accent and modulation, and accompanying it by all the voices in unison, unlike the later master:—

Allegro.

Vio. 1.
Vio. 2.
unis.

fz *fz* *fz* *fz* Lau - da - mus te,

Coro.

p *fz* *fz* *fz* *fz*

Viola.

Bassi.

The harmonies at this place being only indicated by melodious progressions, the hearer is well pleased when, instead of the chord of F# minor, for which the modulation prepares him, the full chord of D is thundered out with all the powers of the orchestra on the word *Glorificamus*. Accompaniment and orchestration excellent, but too long to quote, attract the eye in this movement.

Qui tollis, *Adagio* in B flat, is a composition of the highest invention, and of the most impassioned beauty of expression. After one loud chord to claim attention, the bass voice begins, accompanied by staccato notes on the strings,

Solo. *Adagio*.

Bass.

Qui tol - lis, qui

on reaching the B flat—that beautiful and very effective note of most good voices—the tone of the singer is displayed in a holding note, while the first violin has a solo passage of great feeling and elegance:—

Viol. 1.

Viola.

Viol. 2.

Celli.

Bass.

Bassi.

tol.

- lis,

The dialogue of the bassoon solo and the bass voice is very expressive—adapted to the imploring words:—

Viol. 1.

Viol. 2.

Fag.

Bass.

Viola.

Bassi.

Solo.

fz

fz

Solo.

fz

Mi-se-re-re

The mode in which the chorus is connected with this solo, and afterwards with a soprano solo, is solemn and imposing, and, in church music, new. On the cadence of the bass voice, the whole chorus is introduced *sotto voce* in unison; the *appoggiatura* with which their phrase concludes is noble and dignified. Any one not knowing the original, might well attribute the idea to Beethoven:—

Viol. 1.

Viol. 2.

Coro.

Bass.

Viola.

Bassi.

Tutti. p

Tutti. p

Solo.

Mi-se-re-re no-bis,

Mi-se-re-re no-bis,

Whether the origin of this fine dramatic effect is not attributable to Gluck rather than Haydn may be questioned. Something similar is heard in Gluck's *Orfeo*. The *appoggiatura* which renders the passage so surprising is certainly Haydn's, and we thank him; for music arrives at perfection by many contributions. When the bass solo is repeated in G minor—the accompaniment to the holding G of the bass voice is remarkable—the *violino 1mo.* becomes impassioned in the highest style of the *Adagio* in Haydn's violin quartets:—

Viol. 1.

fz

fz

How fine a passage for a player who knows how the violin ought to speak! At the end of this movement is to be noted that division of the violoncelli and contra bassi in separate parts, which modern masters, from Cherubini to Mendelssohn, have adopted from Haydn. The *Quoniam* has a spirited fugue, *In gloria Dei*, the subject of which evidently grew out of the little passage of violin accompaniment:—

The new phrasing for the fugue is—

Tenor.

In glo-ri-a De-i Pa-tris. A - -

The accompaniments to this fugue are chiefly in unison. The clearness of the parts, the simple and natural modulation, and the triumphant energy of the subject, render it deservedly a general favorite.

The *Credo* opens with a movement which interests by the originality of its design. A short symphony in unison announces the subject of a canon in two parts, led off in octaves by trebles and tenors, and answered in octaves in the fifth below, by altos and basses:—

Treble.

Alto.

Tenor.

Bass.

Allegro con spirito.

u-num De-um Pa-

Credo in Cre-do in u-num De-

Tutti. f

Cre-do, Cre-do in u-num De-

The simplicity of these melodies, their free unconstrained character, and the force they derive from the doublings in the octave, produce a chorus of excellent and novel effect. There is also, as the canon proceeds, much effective and ingenious orchestral accompaniment, which does honor to the constructive powers of the master.

Et incarnatus, soprano solo and chorus is most profoundly expressive, and one of the finest examples of music to which these words have ever been set. The opening will be quickly recognized:—

Largo.

Oboi.

Vio. 1.

Vio. 2.

Viola.

Bassi.

fz

Cello unis. Fag.

There is a seraphic air about the soprano solo which engages all the expressive powers of the singer, and fine holding notes as well as fine melody favor the voice. Simple dignity distinguishes the chorus which follows on the same air harmonized. The *Crucifixus* is dramatic—the altos, tenors, and basses sing in lower octaves in unison:—

Treble.

Cruci - fix-us, Cruci - fixus e - ti-am pro nobis

a passage of solemn contrast succeeds, the chorus *piano* sustain the low D, while the instruments accompany in harmony, and the trumpets and drums are heard in very subdued iterated notes:—

Vio. 1.

Vio. 2.

Clarini in D. Timp. al 8va.

Coro.

Bassi. Viola.

p

Sub Pon - ti - o Pi -

Sub Pon - ti - o Pi -

- - la - to, sub

- - la - to, sub

Returning to the major, the short trio for alto, tenor, and bass, is beautiful, and the choral cadence exquisite; it is intended for chorists well versed in the delicacies of part-song. Faltering and broken sounds at "*Et sepultus*," prepare us for the following on the pedal G:—

Vio. 1.

Vio. 2.

Soprano. Cruci - fix - us,

Alto.

Tenor.

Cello. Basso.

Sub Pon - ti - o Pi - la - to, sub

The last two bars go over twice, and the music dies away in a cadence of lovely parts—the tenor bearing the palm of melody:—

Pas - sus, Pas-sus et se - pul-tus est.

Treble.

Alto.

Pas-sus

Tenor.

Basso.

Pas-sus et se - pul-tus est.

From hence to the end the *Credo* is of a symphonic character. A spirited subject appears at the modulation into F:—

Vivace.

Vio. 1.

Vio. 2.

Flauto.

Oboi.

Et u - num

Coro unis.

Viola Sva. col Bassi, Fag.

HAYDN'S MASSES (Continued from page 134.)

sanc - tam ca - tho - li - cam

Fag.

This excellent orchestral theme reappears in D to conclude the *Credo*, the three trumpets which before were silent now lending their aid. With the exception of the bravura triplets of the soprano solo at *Et vitam*, the composition is of uniform excellence.

The *Sanctus* and *Osanna* are good—but the *Benedictus*, *Allegro moderato*, in D minor, is a composition of remarkable character and orchestral effect. It is for four solo voices, a soprano solo principally and chorus. Melancholy pervades the theme, and the melody being doubled in two parts in octaves heightens this expression :—

Allegro moderato.

Vio. 1.

Vio. 2.

Viola

Sva. col

Bassi.

The stringed instruments sound beautifully in this second part of the subject—the distribution of parts charms the ear :—

Vio. 1.

Vio. 2.

Viola.

Cello.

Bassi.

Two bars further a solo trumpet is introduced *piano*, amid the quartet of stringed instruments with delicate effect :—

Vio. 1.

Vio. 2.

Solo.

Clarino primo in D.

Violi.

Bassi.

A blending of the quartet and symphony style characterises the orchestral part of the *Benedictus*. There is great variety and delicacy in the voice parts, and when the subject is taken up in imitation, in F major, we are even reminded of the *Recordare*.

Agnus Dei, *Adagio* in G, $\frac{3}{4}$, opens with a symphony of rare beauty. At its close the alto voice begins the following theme :—

Adagio.

Solo.

Alto.

Ag - nus De - i qui

Vio. 2.

- - tol - lis pec - ca - ta mun - di,

now in immediate continuation we may observe the distinct and masterly phrasing in the voice and first violin :—

Vio. 1.

Vio. 2.

Alto.

Solo.

Viola,

Bassi,

unis.

Mi - se -

- - re - - re,

The *Dona*, fugato in D is a brilliant festival movement of original construction and uncommon vivacity. The first violins at times sparkle in this figure :—

p

which Beethoven brought to perfection in the finale of his symphony in B flat. Mozart may, perhaps, claim the first thought in the finale of his violin quartet in C.

The frequent extracts here inserted from the Third Mass may answer for the excellent quality of its contents.

Conversations on Harmony. By the Author of "Conversations on Botany." London: Longmans. 1855.

Our readers will thank us for directing their attention to a little volume, just published in London, which supplies what has long been a desideratum among *amateurs*—the elements of the science of harmony in a form intelligible to non-professional readers. It is entitled "Conversations on Harmony," by the author of "Conversations on Botany." As the name implies, it is written in the form of conversations between a mother and her child, and the principles are laid down with remarkable clearness and brevity, each precept being immediately followed by an example, thus showing at one glance the rule and its application. In short, to all lovers of music, who wish to get an insight into the arcanæ of the harmonic science, this little volume will prove of material assistance. The book, we should add, is extremely well got up, and the printing by Novello is a very favourable specimen of musical typography.—*Galignani.*

TO CORRESPONDENTS.

This Journal is published on the 1st of every month.

We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slit in the paper near it.

The late hour at which Advertisements reach us, interferes much with their proper classification.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

We have frequently intimated our course of leaving anonymous correspondents unanswered, unless their communications are accompanied by real name and address.

J. M. S., St. Leonard's-on-Sea.—Dean Swift, on being asked the same question referred to us by you, replied by the following distich:—

*I find in my mind, to call it the wind;
But this I rescind, and call it the wind.*

A Violinist, Broseley.—Most of the solos performed by the great violinists in public remain in MS.; those that are printed can be obtained through your music seller.

Scotland.—It would be decidedly a breach of copyright, to publish any MS. poetry, with or without music, unless the author's consent be obtained.

J. E. H.—We are of opinion that the word my should be pronounced in singing as it would be in speaking. To use your definition, "it should rhyme with try." It would not be very prominent in "Uprouse ye then my merry, merry men," as the accent is on merry.

Organist, Manchester.—The exercises in Fetis' "Choir and Chorus Singing" are not printed singly; but the book complete is not too dear (1s. 6d.) to be used in schools.

Brief Chronicle of the last Month.

LIVERPOOL.—The Philharmonic Society commenced their season on the 1st October with Haydn's *Creation*, for which Madame Clara Novello and Mr. Sims Reeves were engaged.

NATIONAL OPERA COMPANY.—The recent introduction of the Non-liability Bill has suggested the formation of a company for the establishment of "National Opera" upon a securer and more eligible basis than has yet happened to it. The promoters, four gentlemen well known in musical circles, conceive the possibility of raising £10,000 in £10

shares, which it is presumed will enable the committee of management to work vigorously in the prosecution of the object, and fairly try a great national experiment. The company is headed by the Duke of Leinster, Mr. John Benj. Heath, and Mr. A. W. Arnold, as trustees; the executive department being Mr. Alfred Mellon, Mr. Hen. G. Blagrove, Mr. G. A. Macfarren, Mr. Palgrave Simpson, and Mr. A. B. Vyse. A provisional agreement has been entered into with the proprietor of the Lyceum Theatre, where the performances, if brought to bear, are to take place, the season to consist of 40 weeks.

KIDDERMINSTER MUSICAL FESTIVAL.—This Festival was given to commemorate the opening of the new Concert Hall, lately built; and in aid of the fund for the erection of the organ. The list of patrons was long and important. The principal singers were Madame Clara Novello, Madame Weiss, Miss Dolby, Herr Reichardt, and Mr. Weiss. M. Sainton was solo violinist; and Mr. Stimpson presided at the organ. The orchestra comprised several London instrumentalists. Conductor for the mornings, Mr. Done (of Worcester); and Conductor for the evenings, Mr. J. Jones. The *Times* says:—"The greatest effects were produced by Madame Clara Novello in 'With verdure clad,' and Herr Reichardt in 'In native worth.' The lady gave her air in her most delightful manner and with the utmost sweetness and purity of voice; and Herr Reichardt, for refinement of style and expressiveness, could hardly be surpassed. I never, indeed, heard Haydn's song, 'In native worth,' with more thorough satisfaction. Mr. Weiss's fine voice told advantageously in 'Now heaven in fullest glory shone.'" It is fully expected that the financial result of the Festival will leave a handsome sum towards the organ.

LIVERPOOL.—The festivities in connexion with the Duke of Cambridge's visit, Oct. 10, terminated with proper éclat, by a grand concert in St. George's Hall, for which Mr. T. W. Best, the talented organist, had engaged Madame Clara Novello, Miss Dolby, Herr Reichardt, and Mr. W. H. Weiss. The concert was attended by a vast audience, about 2,500 in number. The organ, now finished, presented a beautiful and chaste appearance, in admirable keeping with the prevailing style of ornamentation used in the hall. A chorus, selected from the practical members of the Philharmonic Society, occupied a temporarily-erected orchestra. The Duke made his appearance, wearing the ribbon and star of the garter, and attended by the Earl of Derby, Lord Stanley, Lord Chesterfield, Lord Colville, Lady Derby, Lady Emma Stanley, Mr. T. B. Horsfall, M.P., the Mayor, Mrs. Tobin, and several other fashionables. Immediately on his entrance, Mr. Best struck up *God save the Queen* on the organ, the anthem being sung, the solo by Madame Clara Novello, and the choruses by the choir. This was followed by the patriotic verses, by Henry Vincent, sung by the choir to *Partant pour la Syrie*; both the national airs being received with the heartiest enthusiasm. Madame Clara Novello gained the encore of the evening in an air from *Il Giuramento*, and the beautiful *morceau*, "Sovra il sen," from *La Sonnambula*; both of which were sung with that delightful brilliancy and clearness of tone, combined with tasteful expression, which is so agreeably characteristic of the vocalism of our fair countrywoman. The choir sang two madrigals and one of Mendelssohn's "Four-part songs," the madrigal by Ford, "Since first I saw your face," with its graceful and flowing melody, being most to the taste of the audience. With respect to Mr. T. W. Best, full justice should be done to the great and varied talents he displayed as an organist, accompanist, and conductor. He was never idle a single moment, and we can safely assert that he gave unqualified satisfaction to all present.—*From the Liverpool Times.*

HUDDERSFIELD.—A union, combining fourteen voices, under the guidance of Mr. Batty (the author of several popular glees), has been established here, as the nucleus for public concerts.